

CD 2000--84-85



Electroacoustic Music Concert
presented by
the University of Toronto
Faculty of Music

Sunday October 22nd, 2pm Walter Hall

PROGRAMME

Always Nightfall

David Ogbo

Achromatics

Peter Olsen

Mlado Mome

Katarina Curcin

Adopting Cape Breton

Abigail Richardson

Silhouette for violin and tape

Craig Galbraith

Scott St. John - violin

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INTERMISSION (15 minutes)

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Duo de concert for two saxophones and tape

Christopher Whitney

Shannah Natchoff, Christopher Whitney - saxophones

Static break

Guy Obrecht

Threshold for clarinet and tape

Lusiana Lukman

Maria Gacesa - clarinet

NOTES

Days Nightfall is a musical augmentation of a derelict space: a trail meandering alongside Winnipeg's Perimeter highway, a trail on which I liked to walk and bike. As the twilight set in, it was often accompanied by a vague and slightly ominous vision, a sense that an invisible microscopic struggle was trying to make itself heard to me.

Achromatics, meaning without hue or colour, is a composition derived from a single burst of broadband noise. This element is then transformed into all of the sonic objects used in this composition. I would like to thank the Quantum Corporation for generously donating hardware used to create this composition.

Mlado Mome, written for two voices and tape, was my first attempt at a new form of expression in the electroacoustic realm. I have drawn my samples from a live performance of Bulgarian folk music - by Irene Markoff and Sofia Kirjakova - at the Tranzac Club in Toronto. The voice, for me, has been the most compelling and enchanting means of musical expression, and is therefore given primary importance in the work. The song, which can be heard at the beginning and end of the piece, is about the youth and beauty of a young girl.

Adopting Cape Breton is in the style of a radio documentary. It deals with people who have become very interested in the music and culture of Cape Breton, but are not themselves natives of Cape Breton. There are two main interviews, which alternate with each other at the beginning of the work, that are each linked with the fiddle or the piano. The first section of the piece is in the style of a "musical documentary" with its form, accompaniment, and musical interludes. The style of the piece changes with the introduction of the pub scene that leads towards a more standard documentary style. Jeff Straker, Anne Williams, and several "regulars" at the Bow and Arrow pub of Toronto, provided the interviews. Musical material was provided by Jeff Straker, Sandy MacIntyre, and the Sandy MacIntyre band.

A simple idea lies behind *Silhouette*: the live violin is echoed by the tape part, and the tape part is echoed by the violin. Most of the sounds on the tape part are processed audio samples of a recorded violin. The tape and live instrument never quite line up, creating out-of-sync music phrases or "silhouettes." The processed sounds combine with unprocessed samples and the live violin in a fabric of sound which exploits their common

qualities, and stark differences.

Duo de concert pays tribute to both my saxophone teacher Jean-Guy Brault, and to the music I studied with him. The title - literally "concert duo" - is in keeping with the tradition of countless classical French saxophone works; it describes the genre of music rather than any programmatic ideas within the piece. The music also reflects the French style of saxophone writing, where extended lyric passages alternate with highly virtuosic ones.

Static break began as a proposal to CBC's OutFront - a name easily dated and understood as "new" content. OutFront slots between ten and fifteen minutes a week for "new voices", what most often becomes an attempt to capture the local elements of Canadian life from the individual's perspective. I proposed that I would record some static on my car radio as I drove into the city limits and at the same time discuss some of the philosophical, physical and physiological connections and implications of that break up.

Threshold is a grant project, generously funded by the Ontario Arts Council, commissioned for clarinettist Maria Gacesa. The tape part is almost entirely created by the processing of Maria's voice and her clarinet playing. Sound samples are used as packets of motives, which are subsequently developed. The solo line governs and amuses with the tape; and, as the clarinet journeys through the life of the piece, it portrays the personal life of the artist, as she discovers that the line between immense joy and sorrow places her at the threshold to her self-discovery.